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GODWIN, VANN ABBEGAIL. Nineteen-Hundred and Seventy-Three. (1975)
Directed by: Gilbert Carpenter. Pp. 2.

This thesis consists of six pieces of figurative sculpture exhibited in the Weatherspoon Art Gallery from April 27 through May 11, 1975. A 35 mm color transparency of each work is on file in the Walter C. Jackson Library of the University of North Carolina at Greensboro.

NINETEEN-HUNDRED AND SEVENTY-THREE

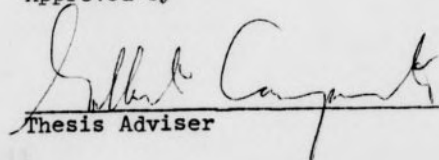
by

Vann Abbegail Godwin

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1975

Approved by


Thesis Adviser

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of North
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Paul G. Smith

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April 17, 1975

Date of Examination by Committee

My sense of form, my sense of life are embodied in the palpable energy of Peter Agostini to whom I wish to acknowledge with sincere admiration.

CATALOGUE

TITLE	MATERIAL	SIZE
1.	Wax	Slightly over lifesize
2.	Clay	16 inches high
3. Bebe Sleeping	Wax	26 x 16 inches
4.	Bronze	10 inches
5.	Clay	Over lifesize
6. 'Seventy-Three	Wax	26 inches high 17 inches wide

"Whence arise those strange, visible changes which occur in the human soul?" Victor Hugo, 'Ninety-Three

I create sculptured figures to correspond to an inner image of feeling, an inner image of myself. This inward image, seeking the surface of consciousness, I call my sense of form. And, I know that my yearning for the substantial images of the world I see to be the source of its existence. Being the salient feature of this corporeal world, the human figure serves as a potent image of expression. Its consummate beauty induces a kind of visual intoxication that produces within my mind's eye a vision of all figures, while having before my eyes but one. I transform what I see to visualize what I feel. My feelings result from my interaction with the world in which I exist and it is my comprehensive experience of this world which guides my hands.

The process of creation is as much a part of my metaphysical awareness as the substance of the work itself. The malleable quality of the clay allows me to freely change the movement of form as it slowly evolves within the various levels of my mind. A sense of urgency drives me to work directly into the clay so that the entire journey of search is within the final work itself. My groping sense for form moves the clay flesh constructing with massive volume a sensual energy upon an architectural structure. The palpable figures of my inner world are allied to the figures that pass before my eyes, yet, imaginatively transformed into a physical energy by means of a traditional sculptural idea.

The rich complexity of twisting, turning volumes in space provide a subtle relationship of parts, requiring more timely consideration than instantaneous perception. The compositional structure creates the major lines of directional force which provides the immediate sense of energy. The turning volumes of flesh reinforce that sense of energy as it actively draws the eye along the surface, moving as it moves. When I create a head I think of an individual but when I create a body I feel a force.